

The Navy Lark Appreciation Society Newsletter

NAVY DAYS



PANIC STATIONS...
WHEN THE TOP BRASS
HITS THE DRINK!



HERT WILCOX

**THE NAVY
LARK**

CECIL PARKER
RONALD SHINER
LESLIE PHILLIPS
and
ELVI HALE

FOR
GENERAL
EXHIBITION



Directed by
GORDON PARRY
WILCOX - NEAGLE
CINEMASCOPE
PRODUCTION
Released by
20TH. CENTURY-FOX



BBC

THE NAVY LARK

INCLUDES
BONUS
**RADIO
ROOTS**
PROGRAMME



SERIES THREE

NOVEMBER 1960 - MARCH 1961



Look What's Arrived!



Navy Days – The Newsletter for The Navy Lark Appreciation Society

22 Summer 2006

Fred Vintner: Memberships, Magazine, Archive

David Matthews: Audio archive and technical wizardry

Tony Reynolds: Log

Steve Arnold: Website

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Grand Day!

Early July saw the release of The Navy Lark Series 3 collection which demonstrated a major quality upgrade to the 1960/61 sound archive previously available to devotees. Ted Kendall has worked hard to create a very listenable series of shows by comparison to the Society's earlier recordings. It is absolutely essential that all of us go out and buy a copy and persuade our local bookshops to stock an extra set or two if we are to confidently see the fourth series commissioned.

We Navy Lark fans have a responsibility to do whatever we can to improve the sales figures of the shows released through BBC Audiobooks. This box set very nearly did not happen but the BBC allowed itself to be persuaded and commissioned the restoration and release of series 3. It is now essential for us to promote the Navy Lark with our friends and to shops. At the present time fewer retailers carry "The Navy Lark" as a stock item because the show has been off air now for 30 years and it is not on the radar of many high street stockists. Each and every one of us must use our local knowledge of retailers and get them interested in having a display of Navy Lark tapes and CDs in their store. Without doubt, there are many prospective (and impulse) purchasers totally unaware of the BBC 'Navy Lark' releases.

Did you hear 'The Navy Lark' celebration on BBC7 Martin Dempsey produced a fine show. Georgie Robinson put together some excellent facts and notes and the 3 hour Navy Lark celebration went by all too quickly. Martin kindly forwarded 3 CDs of the broadcast and these are now available for loan from David Matthews, our librarian. David has also prepared an MP3 version of the show for those of you who understand that sort of thing. Georgie has sent us a write-up of the studio session together with a photo of the recording.

Leslie's opening sequence (in the character of Sub Lt Phillips) was a really fun way to start the programme and delivered with real panache. There was not a hint of time having passed or that this was a modern recording; the listener was immediately transported back in time to those halcyon radio days and to the bridge on Troutbridge as the vessel was readied for docking. Leslie Phillips was consummately professional and linked each historic broadcast delightfully with details and anecdotes. This was one occasion when it would have been just as entertaining to have had more reminiscences and a Radio Times tie-in with an interview and photo story to really raise awareness of this unique broadcasting event. It was not to be, so we must do all we can to keep the ensign flying!

Once again The Navy Lark Appreciation Society can boast that new material has surfaced and 12 Transcription Service shows have gone straight into the library with minimal processing necessary. Details are in the "Back in the Wardroom" feature as usual. The shows are from unplayed 12" vinyl TS discs. Perfect sound but just 27 minutes long. We have retired older recordings, but should longer shows emerge from the past, David will work his audio magic and edit material together in order to create the longest version of the show at optimum quality.

You may have watched "Balderdash and Piffle" in Spring 2006 on television. If so the term or expression "Phwoar" was discussed. The Oxford English Dictionary is having difficulty in establishing the arrival date of the saying. It is currently unable to find a written or recorded version prior to 1976. Jonathan Harmer wrote in and enquired if Lovable Leslie ever used the term. If anyone has a good memory for dialogue and can give

me a show /date when the phrase was used, do write in. My recollection of the term comes from Terry Scott's "My Brother" but I have no recollection when the record was released. Any other outings for this well remembered exclamation, do write in and we can compare notes.

In the last issue of Navy Days you were given a chance to win a radio quiz game. Three questions were given:

- A) Which character frequently said
"You're rotten, you are."? Answer: Able **Seaman (Fatso) Johnson**
- B) What is the name of the ITV version of The Navy Lark broadcast in the early 60s?
Answer: **HMS Paradise**
- C) What did Ramona prepare for Captain Povey's tea most evenings?
Answer: **A Boiled Egg.**

Congratulations to Gary Schajer in Canada. He will be receiving his prize as soon as Troutbridge has finished its refit and manages to sail across the pond to Vancouver!

This time we have a unique prize. It is a signed 10X8 colour photo taken aboard HMS Chrysanthemum. The original image was taken by Evelyn Wells and we have managed to get both Judy Cornwell and Heather Chasen to sign it. To be in with a chance of winning this image all you have to do is answer the following questions correctly.

- A) How many series of The Navy Lark were there?
B) What was the Navy Lark originally going to be called?
C) HMS Troutbridge was the fictitious name of the radio frigate; what was the ship called in the movie?
Answers to be sent to Honeysuckle Cottages and should arrive no later than September 30 2006.

Battle Axes and hen pecked husbands were given an appraisal all of their own on Radio 4. Both shows looked at the comic potential from both sides of the gender divide. But as in a previous Radio 4 show examining "Absent Friends", The Navy Lark was totally ignored and those wonderful Ramona moments (Box Set 3 CD2 track8 and CD5 track 15).

A BIG BIG thanks goes to Roger Coombs. He has persuaded and commissioned the noted graphic artist Andrew Skilleter to produce two new images featuring the crew of Troutbridge. The first appears on the cover this time and we will publish the second image at Christmas.



Many people have no doubt wondered why I have taken so long to reply to mail and this magazine arriving rather late. I have to admit to being rather poorly. Some colleagues knew I retired from teaching because I had chronic fatigue / ME. It is a condition I have had since 1986 and worked within. However, my kidneys have now failed and this has meant a radical loss of capability. All being well I will either be on dialysis by Christmas or my wife Gill (who patiently edits my scribbles for every issue of "Navy Days") will have gone through tests to see if she can donate a kidney. Either way my energy levels ought to be higher after some form of intervention.

As I am now one magazine adrift on the usual annual output I have decided to not to even try to collect subs this year. A Christmas magazine will be published and it will have a unique gift with it – no hints as to what it is though! However, the bank account will be zeroed in December so be prepared to have Pertwee knocking on your letter box for a donation in the New Year, if everything goes as planned.

I have a folder full of letters and information I had hoped to get into this edition, but we have run out of space yet again. The last six months has seen a fantastic array of material surface and there is still Navy Lark 18 from BBC Audiobooks to come this Autumn. Keep checking those old reel to reel spools at boot sales; you never know - the next find you make might be a missing show from series 2!

Follow up details of cast members from "Deep Trouble" will be held over for the next issue of Navy Days. If anyone has still not heard the show – get a request off to our library, have a listen and THEN write to the BBC and get a 2nd series commissioned!

BUNG HO!

Back in The Ward Room

To find one pristine Transcription Show disc is always a joy but this Spring we located SIX unplayed vinyls from the 1980s. The shows are from a "Best of the Navy Lark" season of thirteen shows re-run on the airwaves.

The material was able to go straight into our library with the minimum of tweaking and replaces 13 off air broadcasts which were quite poor in quality.

David Matthews can provide the shows in a format to suit your needs so drop him a line and enjoy the shows in all their Mono glory.

Disc1

06/09	22.10.1963	Stormy Weather
07/13(al)	03.10.1965	Going on Leave to Croydon

Disc 2

08/07	02.10.1966	The Army Lark
08/11	13.11.1966	The PM Papa

Disc 3

08/12	20.11.1966	Getting Rid of Pertwee
09/11	10.09.1967	Troutbridge's Silver Jubilee

Disc 4

09/12	17.09.1967	Cecil The Navigation Computer
09/16	15.10.1967	Cuthbert Joins The Navy

Disc 5

09/18	29.10.1967	When Sub Lt. Phillips went to Dartmouth
10/01	13.10.1968	Troutbridge Electrifies Portsmouth

Disc 6

10/02	20.10.1968	The Redundancy Drive
10/06	17.11.1968	Sub Conductor Phillips

Disc7

10/08	01.12.1968	Pertwee's Enlistment Expires
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Don't forget to look out for the *David Banks* interview with Jon Pertwee. It was originally released on tape a good few years ago, but now is available as:
Stereo CD XLNT-01
www.tenthplanet.co.uk

It also feature the artwork of *Andrew Skilleter*



LeSLie PHILLIPS ON BBC7



I first heard the Navy Lark when I was a very small girl, and I've been listening to it and enjoying it ever since. In fact, it is due to this programme and other classic comedies, such as the Goon Show and Round the Horne that I chose to work for BBC 7. So you can imagine how delighted I was to be told that we were making a Navy Lark Special. Martin Dempsey was selected to be the Producer of this project and I insisted in being involved.

In the run-up to the recording, it was fascinating to look through the possible programmes and find out more about the history of the Navy Lark, and it was certainly made easier and more comprehensive with the help of Fred Vintner, who has collected and restored programmes as a labour of love. As well as information he provided us with programmes that were no longer in the BBC's Archive, thus enabling us to bring new episodes to the BBC 7 audience.

But all this work was a foretaste of the real highlight of this project, the 10th April: The day that Leslie Phillips came into the Studio to record the show.

12:48 PM – Just as the studio computer decides to be a little temperamental, a call comes from reception to say that Leslie Phillips has arrived, – and with excitement and anticipation I descend the stairs to greet him.

12:50 PM – I meet Leslie, and he is more charming than I could have imagined. A gentleman of the old school; as we descended various staircases into the studio he wouldn't allow me to open doors for him and insisted I go through them first, chatting enthusiastically all the way about everyday things.

12:55 PM - On reaching the Studio he is patient as we discover that typically, the computer has chosen that time to crash. Computers are like toddlers – always pick the worst possible moment to throw a tantrum and this one was not going to let up.

1:00 PM – While we continue our fight with the computer Leslie chats about how strange he found it at first to return to his character after so long – and how odd it is to realise that he first spoke the lines in 1959 - but as you will hear when listening to the programme he slots right back into the role.

Before we start he talks a little of working on The Navy Lark and of his co-stars. I got the impression that they weren't just co-workers but really friends. He mentions how the week that Jon Pertwee died Jon had been trying to call him to tell him that the Navy Lark was on sale in America. Unfortunately Jon died before he could speak to him again.

1:05 PM – The recording starts and it's amazing to see him just make the subtle changes in his voice to create the immortal Sub-Lieutenant Phillips. He embraces the performance with gusto, bringing sly chuckles, ad libs and wry nuances to the words.

There is a tricky moment early on, as we realise we're going to have to throw some revised bits of script at Leslie while he is recording – but Leslie is a consummate professional, and isn't fazed at all – taking it all on board (no pun intended) and adding more asides and lovely touches.

1:50 PM – Time has flown considerably – Leslie has completed the script in exactly the amount of time needed, and has barely needed to retake at all. It's been splendid to watch Leslie at work. There's just time to record material for a trailer or two – when Leslie treats us to one of his trademark "Hellooooooooo"s before the car arrives to whisk him away.

Leslie Phillips was a delight to work with and as a Lifelong Navy Lark Fan I could not have wished for a better experience in meeting someone whose voice I have heard so much. I hope that those who listen to the BBC 7 Navy Lark Special: *Left Hand Down A Bit with Leslie Phillips* will enjoy it as much as I have.

Georgie ROBINSON

THE MUSIC OF THE NAVY LARK

© Andrew Pixley, 2006

Following on from Fred's excellent news about the Tommy Reilly recording in the recent edition of *Navy Days*, I can add some further information about the music and its use in the series.

As a cost saving measure, the bulk of the music cues used in the series came from discs of music made available for use on film, television and radio by the Conroy Music Library, a company set up by composer Dennis Berry – who had previously run the Paxton Music Library - around 1957.

It seems that originally there were two discs of harmonica music available, all played by Canadian Tommy Reilly and with each composition credited to 'Dwight Barker', a pseudonym for Tommy Reilly and James Moody. These were discs BM118 and BM126, both apparently issued in 1958. During 1959, BM201 was issued and this was employed to give a fresh supply of link music when the series returned for its second series later in the year. Then during 1960, BM251 to BM254 were made available which effectively – as far as I am aware – formed the backbone of the show's music score throughout the rest of its life; these new tracks made their debut during the third series.

The following list itemises which episodes of the first three series used which cues; unfortunately, I do not have access at present to the cue lists for Series 1 Shows 11 or 12.

BM118

Side A:

"Sophisticated Party" – Series 1: Show 7, Series 2: Shows 12,26

"Wind In Her Hair" – Series 1: Shows 8-10,13-14, Series 2: Shows 1,3-5,9-11,13-16,19-20,24, Series 3: Shows 3,15

Side B:

"Trade Wind Hornpipe" – Series theme tune

"Child's Play" – Series 1: Shows 1-10,13-16, Series 2: Shows 3-4,9,13-17,20-23,25, Series 3: Shows 7,10

"Hurry Hurry" – Series 1: Shows 2-4,6,8,13,15, Series 2: Show 18, Series 3: Shows 8,14

BM126

Side A:

"Rolling Along" – Series 1: Shows 4-5,7-8, Series 2: Show 23

"Montmartre Mood" – Series 1: Shows 5-6,8-10,13-16, Series 2: Shows 2,8,10,13,18

Side B

"Grim Jim" – Series 1: Shows 1-10,13-16, Series 2: Shows 1-4,6-7,9-18,20-22,24-26

"Suspense in Crime" – Series 1: Shows 1,4-10,13-16, Series 2: Show 12

BM201

Side A:

"Night Out" - Series 2: Shows 2,5-7,9,16-16,26, Series 3: Shows 7,9

"Shooting the Rapids" - Series 2: Shows 18,23,26, Series 3: Shows 7,12

"Alley Cat" - Series 2: Shows 3-4,7-8,10,21-23, Series 3: Shows 9,19

"Mirabelle" - Series 2: Shows 1,3,5-6,9,19-21,24, Series 3: Shows 6,20

"Closing Tab 1" - final cue before closing theme at end of most of Series 2,
Series 3: Shows 1

"Crown and Anchor" - Series 2: Shows 8-9,12-16,21,23-24, Series 3: Shows
7,10,19

Side B:

"Evening Stroll" - Series 2: Shows 19,21-22, Series 3: Show 6

"Keep It Steady" - Series 2: Shows 3,11,13,16, Series 3: Shows 8,19

"Jaunty Joe" - Series 2: Shows 1,4-8,19,24-25, Series 3: Shows 6-7

"Conjuring Trick" - Series 2: Shows 2,5,7,9-10,19,25, Series 3: Shows 5-6,19

BM251

Side A:

"Gangway" Series 3: Shows 1,5,8-9

"Captain Hornpipe" Series 3: Shows 1,8,10,12,20

"Liberty Special" Series 3: Shows 8,11,18

Side B:

"Rolling Stone" Series 3: Shows 1,11-12

"Saucy Jack" Series 3: Shows 10-11

"Deck Games" Series 3: Shows 8-12

BM252

Side A

"Criss Cross" Series 3: Shows 3-5,10-13,16-17

"Royal Jester" Series 3: Shows 2-3,9,18

"Highway" Series 3: Shows 18,20

"Fly By Night" Series 3: Shows 2-12,14-16,19 - this was the final cue before
the closing theme on most shows

Side B

"Top Dog" Series 3: Shows 13-15

"Easy Going" Series 3: Show 6

"Smartie" Series 3: Shows 1,5-6,14,16-17

"Caught Out" Series 3: Shows 2,13-14,16-17

"Flip Flap" Series 3: Show 14

"Ridin' Hard" Series 3: Shows 4-5,10,13,17

BM253

Side A:

"Whistling Star" Series 3: Shows 3,16,18

"Cricket on the Spree" Series 3: Show 4

"Alpine Echoes" Series 3: Show 4

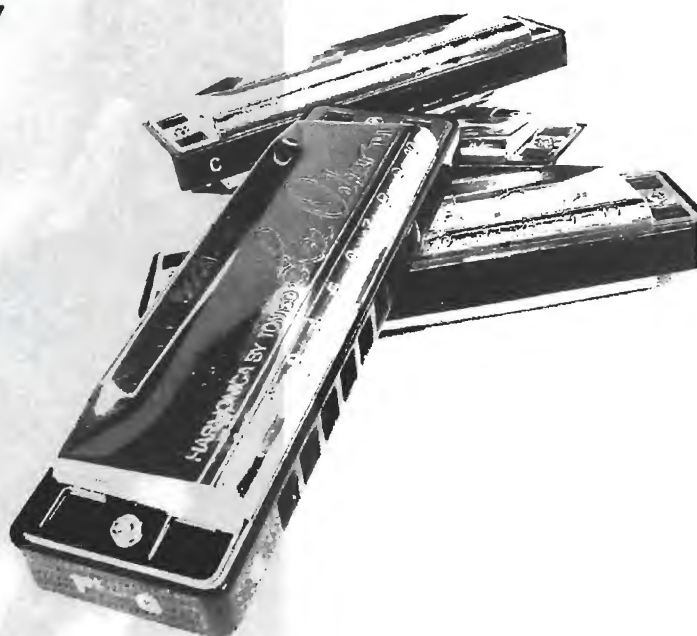
Side B:

"Another Spring" Series 3: Show 4

"More Haste" Series 3: Shows 1,19

"Pay Off" Series 3: Show 4

BM254



Side A:

"River Queen" Series 3: Shows 8,14-15,17,20

"Lost Patrol" Series 3: Shows 16,18

"Blue Sails" Series 3: Shows 8,13,20

"Roundabout Romance" Series 3: Shows 8,15

Side B:

"Yokohama Holiday" Series 3: Show 13



As indicated in the sleeve notes for the disc which Fred discussed, Side A is a compilation of BM118, BM201 and BM251, while Side B comprises BM252, BM253 and BM254. Thus, the only Conroy items which featured in the first three series missing from this disc are those on BM126 and the single track from Side B of BM254.

A few other items of music were used from other pre-recorded sources. Two items by 'Max Martin' (another alias of Tommy Reilly's) from the Chappell Music Library disc C573 were used in Series 1: "Helen" on Show /9 and "Walking" on Shows 10,13-14. Series 3 Show 7 uses the finale from Fourth Movement of Jean Sibelius' Symphony No 2 in D Major. Series 3 Show 16 employs both "Give My Regards to Broadway" by George M Cohen from the 1961 LP "Songs of the Olympic Years" issued by Polydor (LPHM 46339) and "Ericka's Theme" by Alfred Newman from the 1959 soundtrack album to "The Diary of Anne Frank" available from Top Rank (RX 3016). Unlike the Conroy and Chappell discs, these were commercially available items. Indeed, it was Top Rank who were considering releasing an LP with extracts from *The Navy Lark* around 1960.



THE BIG BUSINESS\$ LARK



'The Big Business Lark' was the last incarnation of Lawrie Wyman's 'Lark' canon. The show aired in the UK during the summer months of 1969 in a world undergoing rapid change. Society was seemingly adopting new social values and British manufacturing industry was entering a fragile state within the UK economy. Organisations attempted to ride the popularity wave of 'Swinging Britain' which they hoped added a little kudos to potential export markets and allowed firms to promote their goods abroad.

Listening to 'The Big Business Lark' with the benefit of hindsight, it is evident that the storylines and characterisations attempted to explore the comedic possibilities of the *perceived* world of commerce (but that of an earlier 1950s public) and to indulge the listener with stereotypes and scenarios which had by then fallen out of fashion with the mood of the time. In a world of 'love and peace',

communes and alternative life-styles, this particular programme examined the way an old fashioned family firm continued to function in a feudal way. The somewhat tyrannical patriarch displayed historical perceptions of how relationships and business once ran, and the programme belonged to an era when the notion that 'everyone-knew-their-place' was falling out of favour. The show was conceived and broadcast to a somewhat more informed listener with higher expectations of managers and businesses than individuals had been prepared to tolerate a decade earlier.

Evelyn Wells admits that she has very few diary entries from this show. It is known that the show was originally conceived with an alternative leading actor. The role was turned down by that as yet unidentified person. Lawrie had no other option but to have a serious re-think and undertake a rapid re-write of the script, which ultimately meant that Jimmy Edwards eventually became the leading actor. It is not unreasonable to assume that with the alternative casting, the style and content of the show changed substantially from the original concept.



RADIO 2

1,580 m.

6.55 a.m. THE FIRST DAY OF THE WEEK
† Reflections in words and music

7.0 NEWS; WEATHER

7.2 SUNDAY SPECIAL
with Jon Curle

CLINTON FORD
THE HARRY STONELIX SOUND
THE BILL MCCUFFIE QUARTET
THE JOE LOSS ORCHESTRA
WOLF STEINHAUS
with THE WOODHOODS
BBC MIDLAND LIGHT ORCHESTRA
Conductor, JACK COLKES
Produced by Pamela Cox

9.0 Junior Choice

10.0 ERIC ROBINSON

Introduces and conducts
Melodies for You
LONDON LIGHT CONCERT ORCHESTRA
Guests: JOAN HAMMOND
DAVID McALLUM, THOMAS RAJNA
and on disc: KATHLEEN FERRIER
GERAINT EVANS, JOHN ROLLINER
CHOIR OF DOWNSIDE SCHOOL
† Produced by James Hamilton

11.31 PEOPLE'S SERVICE

from St. Paul's Church,
Hornsey Hill, Ewell, Surrey
Conducted by
THE REV. DEREK HILLS
Organist, ROBERT LORCH
Choirmaster, ANTHONY DIAMOND

11.55 Good Listening (VHF)

12.0 Morning TALK

2.0 THE BIG BUSINESS

LARK

† For details see Mon., 8.15 p.m.

2.31 PRIDE ONLY ON

ONCE

† For details see Tues., 8.45 p.m.

3.5 MOIRA ANDERSON

AND REGINALD DIXON

† Saturday's broadcast

4.17 MOVIE-GO-ROUND

Speaking personally about gossip columns: Steve McQueen
Vincent Price, Claire Bloom
James Mason, Lee Remick
and Richard Attenborough
Visitor from Hollywood: Edward
Everett Horton, screenwriting
comedy character of 'silent
and musicals

Historical films are back in
vogue says ALEXANDER WALKER

Behind the Screen: DAVID RIDER

Our Showcase Presentation:

Where Eagles Dare

starring RICHARD BURTON

CLINT EASTWOOD, MARY URE

PATRICK WYLLIE, DERRIN NISSEIT

and MICHAEL HORDEN

Adaptation by Gordon Gow

Introduced by PETER HAIN

† Written and produced by
Lyn Fairhurst

Rundown version: Wed., 9.35 a.m.
(R-4)

5.0 Pick of the Pops

7.0 SING SOMETHING

SIMPLE

THE ADAM SINGERS

Directed by CLIVE ADAMS

Accompanied by Jack Emblow

Produced by John Brownell

† Broadcast on October 6, 1968

7.30 NEWS; WEATHER

and (cricket) close-of-play scores

FRENCH GRAND PRIX

on RADIO 2

Reports by

Robin Richards

from

Clermont-Ferrand

3.0 The Start

4.15 Progress

Report

4.55 The Finish

7.37* GRAND HOTEL

REGINALD LEOPOLD AND THE

PALE COURT ORCHESTRA

GROFFREY CHAND (baritone)

† Recorded before

an invited

audience as part

of the BBC

International

Festival of

Light Music

in the Main Foyer

of the Royal

Festival Hall

Selection: The Tales of Hoffmann

Offenbach

The Grasshoppers' Dance, Duettino

O Star of Eve (Tannhäuser), Wagner

Hungarian Dance No. 5, Brahms

Jealousy, Javan Gnde

Waltz: Scène du bal (Moussine

Salle), Eric Coates

Vocal solos:

Intermezzo (Escape to Happiness)

Procast

Ellis Dance, Reginald Wood

Farandole (L'Arlesienne), Bizet

Invitation to the Dance

Weber, arr. Hartley

piano solo, Edward Rubach

Songs:

She walks in beauty, Horace Keats

The Old Shepherd, Stanford

Selection: Countess Mariza, Kalman

8.30 SUNDAY HALF-HOUR

Hymn-singing from

Christ Church, Caernarvon

† Introduced by LINDSAY EVANS

Conductor, WALTER HEWER

Organist, NELLIE OWEN

Blessing by the Vicar, THE REV.

CHANCELLOR J. H. WILLIAMS

God bless our native land

(Malvern)

Praise to our God (Easter Song)

Who is on the Lord's side

(Hertford)

Father of all, to thee (Rhosy-

medre)

To the name of our saviour

(Oriel)

God of mercy (Heathlands)

Lord, thy word abideth (Raven-

slu)

Hail, gladdening light (Sebast)

9.0 BRAIN OF BRITAIN

† For details see Tues., 7.45 p.m.

9.30 MANY A SLIP

† WIKI! ISOBEL BARNETT

ELIZABETH SUMMERFIELD

and

RICHARD MURDOCH, DAVID NIXON

Tune-twisters from STEVE RACE

In the chair, ROY PLUMLEY

† Produced by Peter Titterton

Rpid., Sat., 7.0 p.m. (Radio 4)

(not Scottish)

10.0 STRINGS BY

STARLIGHT

Pat Doody

presents music in romantic

mood featuring the

Strings by Starlight Orchestra

Conducted by Reginald Kilbey

with WILLIAM DAVIES (piano)

and guests: Daria y Pope

† Produced by Barry S. Knight

11.0-2.2 a.m. as Radio 1

5.30 a.m. NEWS; WEATHER

5.32 BREAKFAST SPECIAL

John Dunn

with resident bands, singers, and discs plus news, weather, and traffic

9.0 ALAN FREEMAN

introduces *Family Choice*

your record requests

Address your postcards, please, to 'Family Choice,' BBC, London, W1A 1AA.

9.55 FIVE TO TEN

Checkpoints in Life

† 1: Starting Out

WILFRID THOMAS with one of the younger generation

10.0 The Terry Wogan Show

11.0 MORNING STORY

The Machines

by DENYS VAL BAKER

† Read by STEPHEN JACK

11.15 WAGGONERS' WALK

N.W.

† Last Friday afternoon's broadcast

11.31 The Terry Wogan Show

12.0 SAM COSTA

presents music with the *Accent on Melody*

1.50 CRICKET SCOREBOARD

(on 1,500 m. only)

2.0 WOMAN'S HOUR

The Big Squeeze

PETER BROWN investigates the corset trade

Minnie Plays Cupid

NORMA HUKTABLE

Ripe for Conversion

Making homes from old stables

Growing and Showing

ERIC HOBBS

Johnny Morris is a misfit

Self Expression

MERYL O'KEEFE visits a Children's Drama Club

HENRY STAMPER reads

The Quiet American

by GRAHAM GREENE

† Third of thirteen instalments

3.0 Dave Cash

4.15 WAGGONERS' WALK

N.W.

† by Hugh Wickham

Repeated: Tuesday, 11.15 a.m.

Cast:

Oliver Vaughan.....GEORGE HAGAN
Sybil Vaughan.....MARY HIGNETT
'Rusby' Vaughan.....NICHOLAS EDMETT
Lynn Dixon.....JUDY FRANKLIN
Tracey Dixon.....ROSALIND ADAMS
Barbara Watling.....HEATHER STONEY
Stan Hickey.....LESLIE DWYER
Alice Hickey.....HAZEL COPPEN
Miss Grove.....SHEELAH WILCOCKS
Peter Tyson.....BASIL MOSS
Edwin Bellamy.....BRIAN HARRISON
Danny Jarrett.....TERRY RAVEN
Gordon Bray.....CHRISTOPHER BIDMEAD
Honour Landford.....ELIZABETH PROUD
Produced by GLYN DEARMAN
and BETTY DAVIES

4.31 SPORTSBREAK

including Racing Results and Cricket teatime scores

4.40* ROUNABOUT

with Don Davis

For news, views, and music

Produced by Brian Willey

6.32* SPORTS REVIEW

6.40 ALBUM TIME

Brian Matthew

with a review of the current popular record releases
Produced by Lilian Duff

7.25 SPORT

and Cricket close-of-play scores

7.30 NEWS TIME

Radio Newsroom brings you

what's news tonight

Presenter, Derek Cooper

7.44 Weather forecast

7.45 TOP TEAM

Radio spans the world to link the cities of Sydney, Wellington, Toronto, and London in a series of general knowledge contests between schoolchildren in Australia, New Zealand, Canada, and the United Kingdom.

3: Sydney v. Wellington

Sydney team:

IGOR NOSSAR

COLLEEN GURAY

RUTH KRONENBERG

Question-Master, JOHN DEASE

Wellington team:

ROSALIND SALAS

LESLIE GALLER

DAVID BARTON

Question-Master, LYELL BOYES

Questions set by Roy Smith

Producer in Sydney,

Hal Lashwood

Producer in Wellington,

Graeme Ross

† Executive producer, JOAN CLARK

Top Team is also broadcast on

the networks of A.B.C. Australia,

N.Z.B.C. New Zealand, and C.B.C.

Canada

8.15 JERRY GOLDSMITH

says

Be My Guest

Composer of music for films

and television, including the

Dr. Kildare theme, he talks to

STEVE RACE about his work

† Produced by David Allan

Next week: Gloria Swanson

8.45 THE BIG BUSINESS

LARK

Written by LAWRIE WYMAN

starring

Jimmy Edwards

Frank Thornton

Gwen Cherrell

and being a chronicle of life

in and around the higher

echelons of British United

Plastics Ltd.

Sir Charles Boniface, Chairman

and Managing Director

JIMMY EDWARDS

Frank Boniface, his son

FRANK THORNTON

Mrs. Edith Chalmers, his secretary

GWEN CHERRELL

B.O.A.C. Stewardess

ELIZABETH MORGAN

Mr. Holroyd, a Director

ALEXANDER JOHN

Mr. Benson, a Director

NIGEL GRAHAM

Produced by

ALASTAIR SCOTT JOHNSTON

† Sunday's broadcast

9.15 COUNTRY STYLE

Pat Campbell

introduces music in the

country style

featuring this week

THE SOUTHERN RAMBLERS

Produced by Bill Bebb

10.0—2.2 a.m. as Radio 1

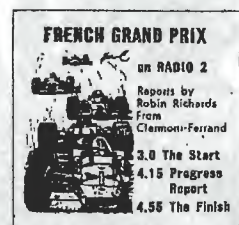
If you are a Jimmy Edwards fan, you will find plenty here to enjoy. His microphone technique is robust, fun and very entertaining. Frank Thornton ably portrays his dour son, desperately trying to forge ahead in life without his father calling the shots. Gwen Cherrell has the unenviable role of personal assistant, company secretary and foil for a lecherous boss.



The scripts include questionable remarks (by today's standards) to co workers but unlike 'The Navy Lark' where sexism never raised its head, 'The Big Business Lark' seems to have embraced 'political incorrectness' and faltered into territory which gives today's listeners cause to raise their eyebrows when Jim slaps bottoms and makes various remarks.

Our archives have no records as to how Radio 2 advertised the programme; Radio Times simply lists the show's first appearance in the briefest of entries on its radio page for Sunday 6 June. Given the prominence of Lawrie Wyman and Alastair Scott Johnston on the airwaves at that time, it seems all the more remarkable that the show did not warrant a "box-out" like the French Grand Prix.

Box-outs serve as little adverts and effectively raise the profile of a programme's listing. As a consequence, more people listen to the broadcast. The device varies from one column width upwards and normally includes graphics, programme details and/or photos. ('The Navy Lark' frequently benefited from this type of promotion). The repeat broadcast the following evening featured the cast and a small description but the reader might have believed this was a play or serial. Radio Times leaves you guessing as to the type of show it is. This rather out-of-character approach to new light entertainment raises more questions than we might find answers for!



Ten years earlier, the Boulting Brothers explored the comedic potential of conflict when the social principles of a dictatorial boss were viewed alongside a young naïve employee (with a sense of political

injustice) who is put into a unionised workforce. In this circumstance the 'quarrels' are more complex because class and romance add further spice to the cauldron of emotions. The 1959 movie 'I'm All Right Jack' with Ian Carmichael, Terry-Thomas, Peter Sellers, Richard Attenborough, Margaret Rutherford, Dennis Price and Irene Handl makes for an interesting comparison. The film pertinently explores the relationship between the workers and the bosses. Humour is developed from individuals' sometimes absurd behaviour and situations.



By comparison, Lawrie Wyman's scripts were ostensibly much lighter of touch. No big social issues, no irony, but plenty of jibes about the faltering Harold Wilson government. In a time when satire was prevalent and news stands had a variety of publications lampooning the status quo, 'The Big Business Lark' had to work very hard to find its audience.

The script centred on its 'big name actor' and the public's perception and expectation of that one person's performance. Jimmy Edwards played 'Jimmy Edwards' – loud, brash and egocentric. The series delivered storylines which centred on the blustering head of British United Plastics and his behaviour.



Each week the company's contracts (different Polystymer based products) formed the key component of the plot from which confrontation and humour were developed. Storylines are clearly fictional, but are recognisably from the pen of the creator of 'The Navy Lark' with the announcer contextualising some aspect of the forthcoming show. Lawrie tended to re-work many familiar remarks and reactions uttered by various admirals and sea lords to suit new circumstances in the business world.

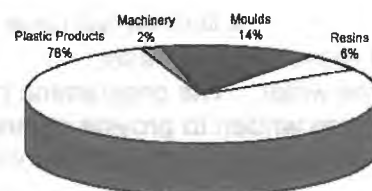
Alastair Scott Johnston's production of 'The Big Business Lark' immediately transports the listener into a bygone world of dynamic decision making, financial acumen and larger than life characters. How influenced he was by Patrick Wymark's iconic performances in television's 'The Power Game' [1965-1969] is debatable. He had an impeccable ear for music and his choice of composition beautifully creates an impressive soundscape which captures the optimistic and bullish atmosphere of boardrooms and international commerce with rich vibrant orchestration and evocative musical interludes (linking scenes) which are light hearted, pacey and would not have sounded out of place in any 'Carry On' or 'cheeky chappie' style format movie of the 1960s.



The series also employed sound effects which created strong aural pictures within the show to help listeners conjure up the action. Devotees of the Light Programme might be able to identify a variety of tracks used from 'The Navy Lark' 'The Goons' and other shows (see 'Back in The Ward Room').

There was just one series of 13 programmes, broadcast on the BBC Light Programme at 2pm on Sundays between 6.7.69 and 28.9.69 and repeated on Mondays at 8.45pm. Over the years we have tried to learn a little more about the show and its creation from the production team and cast but memories have faded and no-one appears to have any great affinity for the series: recollections are now non-existent. 'The Big Business Lark' was not the show it was intended to be or could have been, but it demonstrates another facet of Lawrie's prolific output.

As with the other 'Larks', the show had a repertory style cast: three leading actors and three supporting cast carefully selected by the producer to meet the specific requirements of the scripts. It is amazing to hear how just two actresses can create the believable noise of a businessman's harem in episode 11! Without a doubt, the cast had to be very versatile and linguistically agile to be capable of portraying a succession of different characters all in conversation when the script demanded a roomful of people.



The other 50+ characters who appear in the show are superbly voiced by Elizabeth (Liz) Morgan, Alexander John and Nigel Graham, whose names ought not be too unfamiliar to you because Alastair Scott Johnston used them in 'The Embassy Lark' and other shows he produced. If any observation can be made about the production values of the show, it is that although individual cast members give a polished professional performance, the 'added value' of an enthusiastic cast interacting and enjoying the work inevitably generates that magic extra ingredient or 'chemistry' which is not in the scripts but is so evident with the other 'Larks'. The cast do appear to bond and ad lib from show 11 onwards: Jimmy Edwards feels able to move beyond the script, and other cast members similarly enjoy the freedom to be more light-hearted. End-of-term fever? Whatever it was, the show was much the stronger for it, and demonstrates what was missing earlier in the season.



Alexander John

Mr Holroyd (1) (6)
Mr Barnes Mr Stokes (2)
German Receptionist (3)
Mr Halpacker (4)
David Evans (5)
Mr Stokes (6) (7)
Stanley the Liftman 5 6 7 8 9 11 12
Pickwick Arms Proprietor (8)
Carlton Grande Manager (8)
Italian Maitre 'D (8)
Basher Freemantle Mr Turnbull (10)
Zoo Keeper (11)
Mr Stokes Lt Col Banks (12)
Samuel J Pakenacker (13)

Nigel Graham

Mr Benson (1) (3) (10)
Mr Sidney Potter (2)
Hoskins (4)
Claude St John Oakapple (5)
Igor Grazinov Mr Archie Bishop (6)
Welsh Striker (7)
Chinese Restaurant Owner
Mr Earp Angry Customer 1,2,3 (8)
Ellington King (9)
Mr Hintking Taxi Driver (10)
The Sultan Oldest Employee of BUP (11)
Corporal Mr Burke (12)
Doorman Talbot Smythe (13)

Elizabeth Morgan

Mavis (1)
Phoebe (2)
Helga (3)
Sissy Boniface (4)
Gladys Bottomley (5)
Debbie Barbara Miss Hertzhymer (6)
Board of Trade Secretary (7) (12) Welsh Striker (7)
Jessie (Birdie) Earp Maisy Gladys Tricia (8)
Maggie Penelope (9)
Miss Short (10) (12) Nurse (10)
Myrtle Burton Fatima Harem (11)
French Usherette Elsie Podmore Samantha (13)
Myrtle (Continuity) (13)

There appears to be no publicity photograph to accompany the series, and Evelyn Wells was hugely busy at this time because stereo radio was changing accepted practices and Alastair's workload was putting an unprecedented burden on his production team. 'The Big Business Lark' slipped through the net image-wise.

The show quietly arrived on the airwaves during Wimbledon Week in 1969, rubbing shoulders with the British Open Golf Championship, only to suffer the ignominy of disappearing three months later during the political conference season without trace or lament. The summer is rarely an ideal time to launch a new light entertainment show: people have busier lives given long warm summer days and a chance to get out and about. It is very unusual for a new series to be launched during this season because radio audiences can rarely be relied upon to develop a loyalty to a show, when listening routines are invariably interrupted.

1969 was even more problematical. Protests against the Vietnam war continued to dominate the news; Northern Ireland became a cause for concern and British Troops were deployed there for a peace-keeping role; Hurricane Camille hit the Mississippi coast killing 248 people and causing US\$1.5 billion in damage; Woodstock and Psychedelia were big news stories as were the Charles Manson murders; America had landed on the Moon; Ted Kennedy drove off a bridge at Chappaquiddick Island; Concorde successfully took to the air for the first time and Prince Charles had his Investiture at Carmarthen Castle, which Liz Morgan eludes to in character as a Welsh secretary. Humour came from 'Monty Python'; 'Morecambe and Wise'; 'Mad'; 'Private Eye'; 'Punch' and THE big film was 'The Italian Job'. Anarchy together with a sense of fun were ever present. 'OZ' and 'International Times' were setting the agenda for young adults whilst millions tuned in to watch 'It's a Knock-Out' which consisted of strategic game play for up to 6 teams wearing eccentric costumes and tackling the strangest of tasks.

'The Big Business Lark' did not tap into this changing style of humour. The programme 'ploughed its own furrow'. The show epitomised conformity, social differences and management's predatory behaviour. To the audiences of the day this must have seemed old fashioned compared to the way the world was perceived to be behaving. Today's listener will have the advantage of historical perspective. The show can be enjoyed for different reasons. It represents an interesting adaptation of 'The Navy Lark' format, and it was created by the very same writer. The programme highlights the huge difference between ensemble productions and programmes written to provide a vehicle for a 'star' like Jimmy Edwards. It shows how the world changed in a single lifetime, and that bosses could no longer behave with impunity as they might once have wished.

Long lunch hours and cavalier attitudes towards the workforce have significantly altered, as has the way commerce is owned and run - with fewer bosses being able to manipulate and mistreat their workforce in the manner which Jim enjoyed.

Lawrie's writing employs the technique of using 'absent friends': in every show Mr Coggins' name is mentioned but the character never appears. Over successive storylines, one learns more about his endeavours and his travels. The listener is given a sympathetic picture of this 'innocent' who is 'abroad' in a mysterious world. Mr Coggins is an accidental traveller in life. He seems to ricochet around the country with effortless abandon yet never quite manages to arrive. Lawrie Wyman manages to create (in absentia) a likeable, whimsical chap who is always prepared to 'go that extra mile'! Mr Coggins becomes a core component on the show and his progress is always a delightful interlude in the main plot.

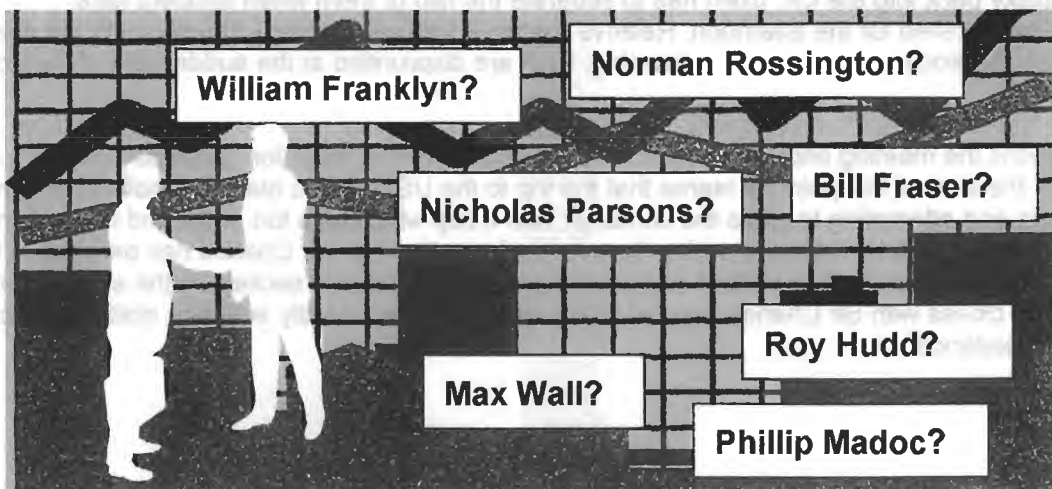
The recording quality of the shows is 'good'. Indeed, library users will discover listening to these shows to be an enjoyable way to while away thirty minutes of leisure time. Contact David Matthews, who will be happy to supply the shows on CD, Tape or MP3 files - you just need to specify your preference.

The programmes were never given official titles but we have used the commentary employed by the announcer for each show to name each programme and it is these credits along with the original broadcast date which is used on the accompanying notes.

Could we ask you to listen to the shows, think back to 1969 and come up with ideas for who else Alastair Scott Johnston and Lawrie Wyman might have cast as head of British United Plastics? Frank Thornton and Gwen Cherrell were already cast so you need to think of who could have been 'the Senior Partner'. There is no reason to think the actor has to exhibit any of the characteristics Jimmy Edwards exemplifies, or even be male, so let your imaginations run wild, explain your reasons for choosing this actor and we will publish your suggestions next time.

To start the ball rolling, can I suggest Hattie Jacques? Her ability to be authoritative, vulnerable yet smoulder and exhibit passion could have made for a very humorous storyline especially as women's liberation was on the social agenda. She enjoyed huge popularity with the radio and film audiences of the day and had the skill to portray leading roles and ensemble pieces.

I feel that Lawrie Wyman would have produced a very different show - possibly one to match the success of 'The Navy Lark', had he involved Hattie. He would have avoided the bottom pinching and flirtatious remarks which were unsubtle and desperate characterisation 'business'. He could have initiated a gender war with Ethel, her secretary, against the lack lustre performance of her co-workers, and the show could have looked at frugality against the spendthrift approaches of some of the management team. Hattie gave us two cracking performances in 'The Navy Lark' movie and 'Watch Your Stern' so she was very familiar with Lawrie's scripts and expectations. Now it's your turn.....



Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers
Alexander John	Mr Holroyd
Elizabeth Morgan	Mavis
Nigel Graham	Benson



Written by **Lawrie Wyman**

Produced by **Alastair Scott Johnston**

Announcer: Michael De Morgan

"Unfortunately, many employees regard their boss as an unreasonable, dictatorial, money grabbing old bully boots. The Managing Director and Chairman of British United Plastics, Sir Charles Bonniface, isn't a bit like that of course. He's kind, thoughtful, generous and a mild mannered man - when he is asleep. Awake, he is an unreasonable, money grabbing, mean, selfish, dictatorial old bully boots. Judge for yourself as he is just about to arrive at his penthouse office in the British United Plastics building on the Embankment overlooking The Thames."

A wharfside hooter resonates through the building as Sir Charles is greeted brightly by his secretary (Edith Chalmers). He responds sourly, identifying a huge list of irritants encountered en route to the office. Upon seeking clarification as to why the factory had been empty the preceding day, he learns that it was Sunday. His diary schedule is run through and he wants a midday board meeting to be axed because of cricket on the television, only to be advised that the match has been abandoned due to rain. Sir Bonniface's son Frank enters the room and he too is the recipient of a barrage of criticism and discontent. Conversation moves round to delicate matters, which presents Sir Charles with an opportunity to be both physically and orally impudent toward his secretary. Frank explains that the refurbishment of the "Gents' Gents" with their own product range throughout the facility has had the unforeseen side effect of cumulatively building static electricity in the room. Users touching any metal surface would be liable to a substantial electric shock! Sir Charles' suggestions for minimising the problems are over ruled. Concerns are expressed regarding the company's marketing strategy for replacement 'wipclean' bathrooms which could result in home owners also becoming victims of static electric shocks. A transatlantic phone-call is intriguingly interrupted by a NASA space technician as the satellite telephone phases in and out of use. Unaware of the nature of the transatlantic call, Sir Charles asks his secretary to book two seats to America straight away which removes him from any possible criticism by his board of directors with regard to the refurbishment of the executives' rest room.

Sir Charles and Frank Bonniface are seated aboard a plane, having completed their business in New York, when passengers are requested to ready themselves for landing. It is apparent neither enjoyed his business trip.

Meanwhile, the company secretary continues to manage staff and events in the absence of the chairman and his son, but the unexpected presence of a junior director (Mr Holroyd) and his dialogue with a shop floor employee demonstrate a keen absence of management skills. The result of the verbal exchange makes the director look incompetent. He wants to sack the employee but finds himself embroiled in yet another row, this time with the company secretary.

Once back in the boardroom of British United Plastics, Frank admonishes his father for attempting to smuggle cigars and whisky back into the UK. Edith has to separate the two of them when tempers flare.

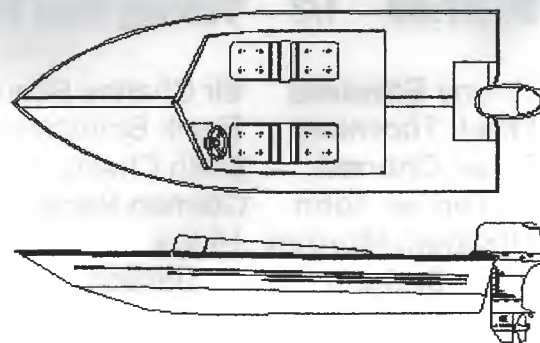
A board meeting is called for the afternoon. Relative merits of various company departments are discussed by Mr Holroyd and Mr Benson prior to the official meeting. Both are disgruntled at the sudden exit of their chairman to the United States.

Sir Charles opens the meeting and establishes which director is responsible for overseas contracts. Mr Holroyd gladly accepts the title. At this point he learns that the trip to the USA was to placate a soft drinks firm that was bottling its soda and attempting to close the container with a cap which was too small and flew off under the pressure from the fizzy drink. However, rather than re-engineer the cap, Sir Charles has persuaded the drinks manufacturer to use plastic bottles instead and save money. Mr Holroyd is sacked on the spot for incompetence. The programme closes with Sir Charles trapped in the washroom, repeatedly suffering static electric shocks and bellowing for assistance.

Closing credits
Grams

13.07.69 1/2 **Cruising On The River**

Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers
Alexander John	Mr Stokes, Mr Barnes
Elizabeth Morgan	Phoebe
Nigel Graham	Sidney Potter, Mr Benson



Written by **Lawrie Wyman** Produced by **Alastair Scott Johnston**

Announcer: **Michael De Morgan**

"One of the advantages of being Managing Director of a vast organisation like British United Plastics is that you have all the marvels of modern science at your disposal to assist you in making big decisions. As you sit in your penthouse office overlooking the Thames, you have the world of invention at your disposal by merely lifting the phone. The only snag is that nine times out of ten the phone is out of order. In the case of Sir Charles Bonniface, who is the Managing Director and Chairman of British United Plastics, his phone is never out of order: it wouldn't dare be. He knows that if it failed him he would open the window and throw it in the river and yell at the Post Office Tower for a new one. However, as even he can't throw the company's computer out of the window single handed, he's decided to go down to the room where it is housed, personally, in order to find out from the operator why the thing hasn't yet supplied him with the information he requested 10 minutes ago."

Sir Charles arrives in the computer room in a vexed state of mind along with Frank, his son. It would appear that ten minutes prior to his arrival in the 'nerve centre' of the company, Sir Charles had sent through an urgent request for data. Displeased with the length of time he has been kept waiting for a reply, he has hurried down to the technician in charge of the equipment (Sidney Potter) to learn more. The machine is put through its cycle and the results prove to be hugely disappointing. Sir Charles had hoped the computer might name a formidable cricket team for 1969 but the print-out used cricketers from the last 125 years to construct the 'perfect' squad. A phone call from his secretary Edith alerts him to the imminent arrival of visitors. Minded not to be late, Frank and Sir Charles go to the lifts, but are somewhat anxious they might become delayed, as the mechanism is prone to malfunctioning. The lift does jam between floors and the eventual late arrival of Messrs. Bonniface and Bonniface is graciously accepted by the visitors. Sir Charles is reminded that British United Plastics supplied the raw materials for manufacturing weatherproof coats to Mr Stokes' factory. Unfortunately, the garments failed to set rapidly enough and once stacked on top of one another fused together forming an indestructible lump of half a million garments.

Unperturbed, Mr Potter decides that after having successfully fitted his caravans with Polystumer hand basins and toilets, the plastic could be formed into small boats. British United Plastics board of directors reviews the proposal to share the development costs with Mr Stokes' Comfy Campers Ltd. Frank Bonniface advises the board that in addition to the leisure market, the company should be thinking about developing a military version to act as landing craft for the army. The MOD is invited down to The Thames to witness the inaugural trials for the vessel, only to see the bath-shaped launch sink almost immediately as soon as the outboard motor is put through its paces. It transpires that the research and development department at British United Plastics forget to plug up the drainage hole in the bath mould! The MOD evaluation team and the executive board re-convene 3 days later on The Thames to appraise the mk2 version. This time, the lightweight craft immediately rises above the tidal flow and plunges Frank Bonniface into the river. The craft continues on its unpiloted airborne journey across The Thames into the House of Commons and beyond. Being indestructible, the chaos it causes continues to mount as nothing seems capable of stopping its progress until it runs out of fuel. Fearful of the consequences, Sir Charles starts to panic until the motionless boat is examined and everyone recognises the value of having an indestructible craft. The collected dignitaries and Board of Directors reconvene in the boardroom at British United Plastics to discuss the development possibilities before them. Mr Stokes of Comfy Campers is advised that development work between their two companies is no longer an option because HM Government are very keen to utilise the Polystumer for armoured cars and tanks.

End Credits

Grams



Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers
Alexander John	German Receptionist
Elizabeth Morgan	Helga
Nigel Graham	Mr Benson

Written by **Lawrie Wyman** Produced by **Alastair Scott Johnston**

Announcer: **Michael De Morgan**

"Tycoons like Sir Charles Bonniface the Managing Director and Chairman of British United Plastics are all very well in their way, just so long as they stick to tycooning with other tycoons. It is when they get bored and start taking an interest in the everyday running of their business empires that they become a flaming nuisance. It is never more disastrous than when the big boss starts an economy drive and has labels stuck up everywhere saying things like "Switch off light when not in use". And it is no good pointing out to him that the reason why all the lights in the building were left on all night last night is because he'd been round all the offices and turned them on in order to see if the labels were still there. Sir Charles's son Frank has just discovered that one of these economy drives is in operation, so he decides to visit his father's secretary to see what she knows about it in his usual cool and calm manner."

Frank Bonniface arrives, in haste, in the office of the company secretary. From his agitated mood, we discover that his father Sir Charles Bonniface has vetoed his son's expenses claim. A family feud begins. Mr Benson attempts to present an expenses account for a marketing trip to a trade fair in Germany. Sir Charles learns that the German hospitality is generous and as a result tears up the claim form and advises Mr Benson that he and Frank are going instead. At the airport check-in, Sir Charles learns that his luggage is above the specified weight limit and an excess charge is due. Sir Charles attempts to talk his way out of the charge but his wandering hands gets him into yet more trouble. A taxi ride to the hotel from the airport ends with Frank and Sir Charles once again discussing money. Once inside the building, Sir Charles' lamentable command of German conversation results in him struggling with his phrase book and using pidgin English and German words alternately to the hotel receptionist. He singularly fails to communicate his needs to the employee and resorts to bluster and rudeness, whereupon Frank arrives at the desk and immediately defuses the situation.

At the trade fair, after a very quick review of the stands the British United Plastics representatives make their way to the hospitality suite. With the social wheels liberally oiled with free booze, Sir Charles is at ease with his fellow exhibitors, many from around the world. At this point, Lawrie's writing employs xenophobic stereotyping to draw laughs from the audience.

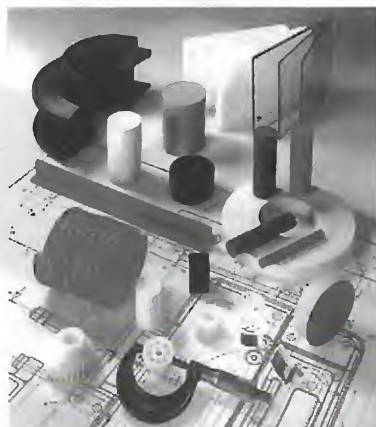
The return flight to the UK witnesses a temporarily crestfallen Sir Charles. It is evident that he has over-indulged in the free hospitality. However, in conversation with his son he boasts that whilst being taken by his attractive host to the more exclusive shops he not only spent liberally on her but also secured contracts from all their bosses to supply and fit Polystumer products through their companies instead of selling the same goods through local agents, effectively giving British United Plastics a better profit margin.

Once back at the factory, the Board of Directors seeks details of the trade fair. Furthermore, clarification is sought about the possible loss of product exclusivity because the Japanese have acquired a sample of Polystumer with a view to analysing the compound and producing their own version without buying a product licence. Sir Charles sets the Board's anxiety to rest by telling them he likewise bought a sample of a Japanese plastic and passed it off as Polystumer to the Japanese - which could possibly result in them analysing their own material, deciphering its constituent parts and then building a new factory to create their own plastic in two places at the same time at half the price.

Sir Charles concludes his summary to the board by telling them that British United Plastics will need to double its manufacturing capacity to fulfil the orders he obtained whilst in Germany.

The meeting closes with a statement from Mr Benson announcing that the company's auditors have disallowed a substantial amount of Sir Charles' petty cash expenditure and he is required to submit his cheque immediately to cover the unwarranted claim of £335. 14.6d. Frank Bonniface is exuberant!

Credits
Grams



27.07.69 1/4 **Disposing of a Relative**

Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers
Alexander John	Mr Halpacker
Elizabeth Morgan	Sissy Bonniface
Nigel Graham	Hoskins



Written by **Lawrie Wyman** Produced by **Alastair Scott Johnston**

Announcer: Michael De Morgan

"There's one dirty great snag about being a member of a family: you're stuck with relatives. Relatives are part of a set; you don't volunteer for them, you're lumbered with them. Unlike friends whom you can select, relatives come in a bulk package deal. Notably you don't like half of them and the feeling is mutual. In the case of Sir Charles Bonniface, the Managing Director and Chairman of British United Plastics, the percentages are slightly different. He doesn't like any of his relatives and the feeling is equally mutual. Fortunately for the others, there is one relative who terrifies him: his sister Cicely. If pushed, she can shout just as loud as he can, and longer. Hence the panic in Sir Charles' penthouse office of the British United Plastics building on The Embankment."

Sir Charles is in a state of panic as he witnesses his sister's car arrive in the car park. He briefs his secretary with various scenarios he would like to befall his sister rather than actually meet her when Frank, his son, arrives to alert him of the new arrival. The two of them spar over family memories but Frank declines to do his father's bidding when it comes to keeping his aunt and his dad apart. The agreed assumption is that Cicely is at the factory to create mischief. Anxiety levels increase until she enquires as to where "Bubbles" is. Frank becomes convulsed by the family name for Sir Bonniface. Sissy is perturbed by the 1d fall in price of British United Plastics shares. She decides that she will single-handedly turn the company's fortunes around by becoming part of the management team. Sir Charles reminds her that as she only has 3 shares he will give her 3d and she can go home and watch the shares rise again tomorrow. The offer is declined.

Sir Charles retreats to his country pile and sends Hoskins the chauffeur to collect Frank. Upon arrival at the estate, Sir Charles seeks the identification of the car's passenger. In jest, Frank pretends he has brought Sissy with him. As the words echo around the courtyard, both barrels of Sir Charles' shotgun pepper the Rolls Royce. Entrance to the house can only be gained by the use of a password: "buttered toast". At this point, Lawrie re-uses the Pertwee sound effects gag of countless chains and locks on a door to exclude casual visitors.

Sissy is firmly settled into the British United Plastics offices. It is a situation that Frank and Sir Charles are very uncomfortable with, and plot to undermine. A plan of action is adopted and the two head back to the office to arrange Sissy's exit. A verbal exchange between Sir Charles and Edith gives Lawrie another chance to reprise a Leslie Phillips line of dialogue regarding bust size and a female character.

Frank encourages his father to go into the office and show his sister the newspaper declaring the 5d rise in share price due to the firm's new contract with American Industrial Chemicals Ltd. As they meet, Sir Charles conveys the firm's gratitude by presenting her with the opportunity to holiday abroad. Sissy accepts the offer and flies out to America. However, her choice of host puts a massive strain on the commercial partners of British United Plastics and their stateside company because she lands herself on the wife of the chairman of American Industrial Chemicals. It is a situation which immediately causes ructions, with transatlantic telephone calls being made to Sir Charles. The situation is discussed but cannot be resolved, and an ultimatum is delivered.....

Credits
Grams



03.08.69 1/5 **Playing Ducks**

Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers
Alexander John	David Evans, Stanley the Liftman
Elizabeth Morgan	Gladys Bottomley
Nigel Graham	Claude St John Oakapple



Written by **Lawrie Wyman** Produced by **Alastair Scott Johnston**

Announcer: Michael De Morgan

"We all like something for nothing, that's why we have homes full of plastic tulips that smell of soap powder, ballpoint pens with just enough ink to write half your name and funny little gadgets that are supposed to shuck peas, peel spuds, remove dandruff, mow the lawn, sharpen knives, clear woodworm, clean paint, repair boots or punctures all for 6d – and the special gift voucher. We also have rooms full of books we didn't ask for, but which we could keep for seven days and get for 5/- off publication price without obligation. Unfortunately, it would cost us six bob to post the beastly thing back so we are stuck with it. Every large firm has these so called free gift offers these days and Sir Charles Bonniface, the Managing Director and Chairman of British United Plastics is about to discover that his organisation is no exception."

Mr Evans, a disgruntled customer, has made a special journey from Wales to the headquarters of British United Plastics to discuss an issue with the Chairman. It would appear that a free gift offered to all purchasers of Polystumer white paint were entitled to a floating toothbrush mug. Sir Charles is totally unaware of the offer and curious as to why he hasn't been given one. He reviews the situation and offers a variety of remedies but Frank Bonniface outlines why the proposals are unlikely to work. A decision is made to commission Claude, a local sculptor, to recreate the missing artefact. They visit his studio with the hope of persuading him to tackle this unusual request. It is evident that the sculptor is reluctant to entertain the idea at first, but Sir Charles offers him the chance to create a mural for the exterior wall of British United Plastics.

Sir Charles and Frank Bonniface are called back to Head Office for a meeting with Mr Benson, a Director of the company responsible for overseas contracts. An unexpected invoice has created a hole in the accounts, and instead of the division making money it appears to be in deficit due to a £5000.00 expenditure on plastic ducks from Hong Kong. It appears the cash should have come from the 'Advertising and Sales' department budget. However, the account was disputed by them because the promotion was for paint which comes under 'Home Sales', and Mr. Coggins agreed in error to underwrite the sum. Regrettably, this now means that 'Home Sales' accounts are in the red. Exasperated by the situation, Sir Charles expresses the opinion that whoever was responsible for commissioning the ducks should be "shot". Frank then quotes the Minutes of a board meeting from six months earlier and identifies Sir Charles as the originator of the idea. Sir Charles then responds with cringeworthy line, "Don't shoot a sitting duck just because he has been a mug!" Mr Benson continues with the worrying statistics that British United Plastics have lost 4d on every quart of paint sold due to the promotion. A telephone call interrupts the proceedings and the meeting is terminated.

Stanley the liftman struggles into the reception area with an 8 foot packing case addressed to Sir Charles Bonniface. Believing that it is a consignment of booze for the Chairman's drinks cabinet, Stanley is asked to bring the crate into his office. The assembled staff are somewhat amazed that it can be moved by one man. It is prised open to reveal a 7 foot high Donald duck toothbrush holder! Worse still, the delivery included a further ten identical crates which are in the entrance foyer below.

Credits
Grams



Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers
Alexander John	Mr Stokes, Mr Holroyd, Stanley the Liftman
Elizabeth Morgan	Barbara, Debbie, Miss Hertzhymer
Nigel Graham	Igor Grazinov, Mr Archie Bishop

Written by **Lawrie Wyman**

Produced by **Alastair Scott Johnston**

Announcer: Michael De Morgan

"For Sir Charles Bonniface, Managing Director and Chairman of British United Plastics, the mail awaiting him on his desk each morning is full of surprises, none of which he likes. He has two methods of dealing with his correspondence: bung it in the waste paper basket or get some other idiot to answer it. This way he can maintain his proud boast that he can deal with it all in five minutes. However, every now and then an envelope appears which intrigues him, and it receives the honour of his personal attention. There's one of those waiting for him this morning."

From the collection of mail on his desk, Sir Charles selects a mauve envelope and examines it more closely. He decides that this letter is better opened by Mr Coggins, on whom the contents might either have a rather serious effect on his health or fill him with immense pride. Frank Bonniface knocks and enters the room. In his hand is an envelope hand delivered from the Russian Embassy. The letter enquires as to whether or not the company could make tents from Polystumer. Franks considers the idea and concludes that the project is definitely possible. He enquires as to the quantity required and is flabbergasted to learn that 500,000 is the anticipated order. However, he realises that to obtain a government licence to export that volume of goods out of the country could be a nightmare.

Frank Bonniface makes his way to 'The Ministry', but is delayed by Mr Stokes who, supposedly reviewing another order, arrives at reception holding two stale buns and complaining about the waiting time for the tea trolley. He realises he has no excuse for being late for his appointment, and then he lets slip that American Chemical Industries are also bidding for the same Russian contract. It is a situation which Frank Bonniface can barely understand given the opposing ideologies of the two countries, but Mr Stokes suggests there is no conflict of interest because they have declassified the order and called the item pre-fabricated housing` which is not subject to export restraints. He concludes that he will have to try the same `fiddle`.

Meanwhile, back at British United Plastics the Board of Directors discusses the contract race in which they find themselves. Confirmation is sought as to whether or not the Americans are tendering for the contract and claiming their tents are made from Polystumer. By universal agreement, the sales proposal appears to specify a `Polystumer-like` material called Plastistuf.

Research undertaken by Frank Bonniface on patents taken out by American Chemical Industries Inc. proves that any attempt to sue their rivals for unlicensed use of a patented compound would prove to be pointless as the two substances, although sharing the same indestructible qualities, are manufactured through different processes. However, British United Plastics has been given the go ahead to export the 500,000 tents to the Red Army because the British Government has re-classified them as `agricultural outhouses`. The board meeting concludes with Sir Charles proposing to find the person responsible for divulging the formula for Polystumer to the Americans.

A private investigator is assigned to the task and after reviewing all current staff and directors he concludes that the information could only have been leaked by a former employee of the firm. A phone call from ex-employee Mr Holroyd now working for American Chemical Industries Inc. raises alarm bells. Sir Charles invites him over for a meeting in his office, where a sample Polystumer tent is being erected for the Russians to appraise.

Mr Holroyd and his secretary arrive and are amused to see a marquee erected in Sir Charles` office. Exploratory talks demonstrate that Mr Holroyd has not only divulged as much technical information as he had available to him but is prepared to bribe the Russian delegation to win the contract. Sir Charles terminates the interview by telling Mr Holroyd that he will take whatever steps necessary to obtain the Russian contract.

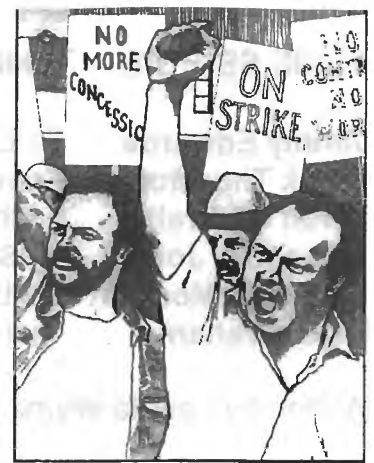
The Prime Minister's office telephones Sir Charles and reminds him that the contract is crucial for Britain's trade balance. The Russian delegation arrives and without any haggling, the contract for 500,000 is immediately awarded to British United Plastics. When Sir Bonniface questions the reasoning that gave them the contract, he is amazed to learn that the Americans, although cheaper, could not manufacture the item in red, which is a pre-requisite of the contract.

Credits
Grams



17.08.69 1/7 **Strike Breaking**

Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers
Alexander John	Stanley the Liftman Mr Stokes
Elizabeth Morgan	Board of Trade Secretary Welsh Striker
Nigel Graham	Igor Grazinov Blasted Ernie Welsh Striker



Written by **Lawrie Wyman** Produced by **Alastair Scott Johnston**

Announcer: **Michael De Morgan**

"Apart from its Managing Director and Chairman Sir Charles Bonniface, a business like British United Plastics has many other unpredictable problems. Unfortunately, were it up to a man like Sir Charles to solve them, these problems would rapidly become disasters; it is usually at this point he loses interest in the whole mess and pretends it doesn't exist, then hands it over to somebody else to try to sort out. If by any chance they succeed, he grabs the file back and swears blind he solved the whole thing unaided. Usually he fires the poor devil who really did all the work in case they put the boot in at the next board meeting. One of these tricky little problems is about to blow up in his face this week, but at the moment he is his usual sweet, calm, pleasant, kind self."

Sir Charles learns that his over-use of the inter-office buzzer has resulted in Edith's terminal breaking down, effectively isolating everyone from him. Discussions with his secretary uncover a degree of staff discontent since he made two electricians redundant. The remaining service engineer is unprepared to work faster to address the growing backlog of electrical work.

To prove a point, Sir Charles takes a pen knife and starts to dismantle the switch in the belief that anybody can fix a loose wire or mend a poor connection. Once the cover is off he is delighted to see a trailing wire and an empty terminal. He connects the two and tests the buzzer. He receives a very large electric shock.

Frank arrives at the Chairman's office and enquires as to why the building's lights have gone out. He learns that it is his father's cost cutting DIY approach to maintenance that is causing mayhem in the locality. A very disgruntled workman arrives. He tells Sir Charles that his arrival would have been quicker had he not been stuck in a trapped lift thanks to a power cut and the unavoidable trek up countless flights of stairs to the top of the building to the Managing Director's office.

Ernie the electrician is horrified to learn that Sir Charles has tampered with an electrical circuit. He asks to see Sir Charles' union card. The situation is resolved by Ernie being persuaded to undertake the repair as an 'outside' contractor who will invoice Sir Charles accordingly.

A phone call from Mr Stokes' secretary (HM Government "Board of Trade") interrupts the boardroom negotiations with Blasted Ernie and the buzzer because the Polystumer tent contract appears to have run into difficulties. Sir Charles learns that although he personally placed the order with his Cardiff factory and Frank Bonniface organised the shipping of the order to Russia, nothing appears to have left British United Plastics. However, after further discussions it becomes evident that Sir Charles' strategic re-organisation of the Cardiff factory workforce has resulted in clerical staff being sacked and more manufacturing employees being taken on, causing substantial unrest within the workforce.

Sir Charles and Frank Bonniface have no option but to visit the site to review the situation and take appropriate action to remedy the problems or lose the contract for Polystumer tents. The main gate is blocked by striking workers holding placards which read "B**** old Boniface" (sic) A meeting is called between the shop stewards and the managing directors to find out who is responsible for starting the dispute. It transpires that because Sir Charles' cost cutting of non productive staff was undertaken without consultation, he simply fired everyone in accounts in order to increase staffing levels on the shop floor. As a result, no-one has been paid since the re-organisation a month ago and this caused the strike. Sir Charles accepts the blame and promises to reinstate everyone he fired.

Back in his office, Sir Charles is praised for getting the Russian contract back on schedule. He presses his buzzer to summon Edith, his secretary, receives a very large electric shock from the switch and blows all the fuses in the building. His son questions why that happened given that the unit has been repaired by the electrician. Sir Charles admits to using his paper knife to unscrew the cap so that he could see where Ernie had put the loose wire. Furthermore, he acknowledges that because he didn't have any fuse wire he put a nail in the distribution box to bypass the cut-out mechanism!

Credits
Grams



24.08.69 1/8 Dining Out

Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers
Alexander John	Stanley the Liftman Pickwick Arms Proprietor
	Carlton Grande manager Italian Maitre 'D
Elizabeth Morgan	Jessie (Birdie) Earp Maisy Gladys Tricia
Nigel Graham	Mr Earp Chinese Restaurant Owner Angry Customer 1,2,3



Written by **Lawrie Wyman** Produced by **Alastair Scott Johnston**

Announcer: **Michael De Morgan**

"It's at social gatherings that people like Sir Charles Bonniface, the Managing Director and Chairman of British United Plastics, excel themselves. They're the built-in disaster at any party, wedding or function; the snag is that they will try to be nice to people by talking to them. If only they'd shut up and just get quietly stoned in a corner it would be alright. However, there are certain functions connected with the business that Sir Charles has to attend, and although he is not all that keen, the rest of the company are in a state of utter panic as to what he will do this time!"

Frank Bonniface and Edith Chalmers are discussing previous British United Plastics' events and how Sir Charles consistently manages to disgrace himself and the company at every venue. The firm has been banned from every prestigious venue in London and the only hotel (unaware or simply just willing) to take a booking from the company is a down at heel establishment called The Carlton Grande in Notting Hill Gate. Sir Charles arrives in the office rather the worse for wear; he is given the seating arrangements to review and learns the proposed venue for the forthcoming annual Company Dinner. He meekly points out he was there only yesterday, and upset the proprietor! Frank, exasperated by his father's behaviour, points out that finding an alternative venue to cater for the whole company is going to be impossible in the time available.

Two American directors of the American Toy and Fun Things Incorporated company arrive with the desire to commission British United Plastics to construct inflatable Polystumer Anne Hathaway cottages for installation on the lawns of American homes. Mr Earp makes the point that because the replicas are to be made in the UK, customers would feel the item to be genuine, and suggests that the range could be extended to include Buckingham Palace, The Tower of London and even 10 Downing Street. Contract negotiations move forward and Mr Earp suggests that, "In every American garden could be a bit of genuine plastic England." Sir Charles' initial hostility to the idea changes when he learns more about the high volume of goods the company wishes to have made at the factory. The conversation widens to sport, leisure and wealth. Sir Charles discloses that he has played polo against a wealthy member of the Royal Family whom he describes as "The Royal mint with a goal in it."

Sir Charles agrees to put the idea to his technical department for consideration, and by way of affirming the links between the two companies he invites the Americans to the Company Dinner. Regrettably, when pressed, he is of course unable to tell his guests the name of the restaurant. He does learn that Frank has persuaded the MD's daughter to go out with him and as a consequence of her letting slip the proposed venue for their date, Sir Charles goes straight there to book British United Plastics a 350 seat dinner, unaware that The Pickwick Arms is just a pie and mash pub. He recognises the limitations of the place and swiftly moves on when two disgruntled diners recognise him from a previous encounter and attack him. He then visits a Chinese restaurant and quickly exits after more angry people pursue him on to the street. He finally ends up in an Italian restaurant where yet more customers have a score to settle with him so he throws himself through a window to avoid being hurt. Sir Charles returns to the factory crestfallen and without a firm booking for the business dinner he is trying to arrange.

Frank and Ethel arrive at The Carlton Grande and are warmly welcomed by the hotel staff. Frank is unnerved by the experience and has to formally establish whether the hotel is hosting the dinner for British United Plastics. He is surprised to learn that Sir Charles and his workers are welcome guests. Frank is curious, but recognises that his father is not going to explain the situation until he has to. Sir Charles then explains that he bought the hotel in order to make sure the Company Dinner went ahead and that Mr Earp was sufficiently impressed to finalise the contract for the inflatables. Frank laughs at the waste of effort and expense because he had secured the contract with Birdie a week ago at the Pickwick Arms.

Credits
Grams



Jimmy Edwards	Sir Charles Boniface
Frank Thornton	Frank Boniface
Gwen Cherrell	Edith Chalmers
Alexander John	Stanley the Liftman
Elizabeth Morgan	Maggie Penelope
Nigel Graham	Ellington King



Written by **Lawrie Wyman**
Produced by **Alastair Scott Johnston**

Announcer: Michael De Morgan

"When you're Managing Director and Chairman of such a big company as British United Plastics, it's inevitable you'll be asked to join many organisations and support many charities. Well for Sir Charles Boniface, charity begins and ends with Sir Charles. So that's no bother. Organisations are a different matter; they may bring money into the company through prestige. That is why Sir Charles is hoping to receive a high honour at the Annual General Meeting of his trade association Lodge."

The scene opens as nominations are being sought for a new Grand Master for the Worshipful Society of Vendors of Plastic. Sir Charles attempts to nominate himself but is reminded that is not allowed. He even attempts to second his nomination when the retiring Chairman finally agrees to put him forward as a candidate. He is again thwarted but he stirs a few consciences when he reminds them that he has been more than generous with his hospitality in the past. Desperate to win, he feels that he has the election in the bag, and totally ignores the second candidate Ellington King. He has also personally discussed his attributes with each and every voting member in an attempt to bribe, coerce or bully each one round.

Sir Charles discusses his aspirations and expectations as Grand Master. He also shares with Frank secrets and customs of the Lodge which amuse, and confirm Sir Charles' vanity. He has to recite from a book of oaths - which he has mislaid - whilst sitting on a silver salver being carried to the initiation ceremony by 8 acolytes.

Exasperated by his father's excesses, Frank summons the courage to demand a new desk because his current furniture is unstable and not fit for purpose. Sir Charles declines the request, suggesting that it would be an unnecessary expense. Furious, Frank asks what the annual fees to the Society are, and learns that it is the equivalent of the firm providing him with new furniture.

A mysterious letter arrives, which it is assumed is from a woman in Sir Charles' past. Its author knew him during the war and wants to meet up once again. The letter suggests that the two of them have a very special bond and that it is important they meet up to plan the future. Worried and extremely apprehensive, Sir Charles believes he has narrowed the possible short list down to 3 women he once knew. He is desperate to identify the sender and ensure that she stays completely away from his new life: any sign of scandal would immediately debar him from high office at the Lodge.

Frank and Sir Charles visit Maggie, ex WRAF. She has vivid memories of Sir Charles as a young airman but has not thought of or corresponded with him since demob. Next on the list is Penelope, whose daughter answers the door. Frank learns his father was formerly known as 'Hot Hands' (because of his manoeuvres behind the NAAFI) and once again hears how the local girls refused to go out with him "unless he was hand-cuffed and his boots were nailed to the floor." It seems as though Penelope is travelling the world with a succession of millionaires so she definitely did not write to Sir Charles. The third visit of the day also proves to be a wasted call, so the two return to the office to re-consider other options.

A second letter arrives, with the briefest of messages telling Sir Charles that the sender will be at the initiation ceremony to ensure that he does everything right. Apprehensive and weary, Sir Charles agrees to get Frank a new desk in order to keep him happy. Surprised, Frank wonders about the cost and learns that Sir Charles is simply swapping their two pieces of furniture around because he feels that his days at British United Plastic are numbered.

A telephone call from Ellington King, the other candidate for Grand Master, clears up the mystery of the mysterious letters. It transpires that Sir Charles had dropped a cache of booze into Ellington's billet during WW2 when supplies were low. Never one to forget, he decided to withdraw his nomination for Grand Master and let Sir Charles have a clear run. Convinced that a former girlfriend is not seeking to ruin his reputation, Sir Charles reneges on his agreement with Frank to swap desks. Sidney the liftman confirms that Frank's desk is unusable - and even more so now that he has thrown away a book that was being used to support a broken leg.

Sir Charles realises this is the missing Lodge oath book. Upon learning that it has been thrown into the company's shredder, his immediate response is to have the electricity switched off to prevent undue damage to its pages and he tells Stanley that if it is retrieved, he will have his own lift bought for him.....

Credits
Grams



Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers
Alexander John	Basher Freemantle Mr Turnbull
Elizabeth Morgan	Miss Short Nurse
Nigel Graham	Mr Hintking Mr Benson Taxi Driver

Written by **Lawrie Wyman** Produced by **Alastair Scott Johnston**

Announcer: Michael De Morgan

"There's one thing that strikes terror into the hearts of the Directors of British United Plastics: it's the memo from their Managing Director and Chairman Sir Charles Bonniface summoning them to an extra ordinary meeting. It usually means one of two things: either he has dropped the clanger of a lifetime or it's going to cost them a bomb. He has called one of these meetings of the Board this morning, so they are all waiting to hear what it is this time, and have their letters of resignation and chequebooks at the ready."

Discussions are well in hand regarding a Trade Fair in New York and how to create an eye-catching stand which will appeal to the American customer. Sir Charles proposes a 40 foot statue of himself made from Polystumer. The board disagrees but believes a replica Statue of Liberty would capture the imagination regarding the potential of British United Plastic and Polystumer.

Frank points out the limitations of Polystumer when it comes to modelling with it. The material is so unstable that just one person at British United Plastics has mastered the art of mixing and casting it. It is decided that this venture must be his top priority and other projects have to be cleared from his itinerary. Sir Charles learns that the technician (Mr Hintking) is also a member of his Board of Directors; the realisation stuns him momentarily and then he commissions him to tackle the project with all haste.

To celebrate, Sir Charles takes Mr Hintking to lunch with Frank (Snogger Bonniface), who fears he will end up paying. The restaurant commissionaire turns out to be an old college chum of Frank's. Basher Freemantle had the potential to be a fine technician but his predisposition to break everything he comes into contact with has adversely affected his career, and resulted in him working his way down companies rather than up. Frank takes a charitable view of his old friend and offers him a position at British United Plastics.

It very soon becomes apparent that 'Basher' is a liability. Equipment, furniture, fittings and the fabric of the factory are no match for the clumsy hands of Mr Freemantle. Frank is told to sack his erstwhile chum but he refuses because he feels that the company has yet to benefit from the extraordinary talent Basher Freemantle has to offer British United Plastics.

From outside the main office, the sound of an emergency service vehicle siren is heard. Mr Hintking is stretchered off to hospital. The bad news is that he has not only been injured but has also lost his memory. A possible six month recovery time is quoted. Sir Charles returns to the factory for further contemplation.

Sir Charles decides to tackle the critical Polystumer manufacturing process himself. He is determined to create his giant 40 foot plastic 'Statue of Liberty' as soon as possible, and works through the night to perfect the recipe. Unsuccessful, he retires exhausted to his office and has to be woken by his son, Frank, who is excited by the imminent return to work of Mr Hintking.

Preparations for the Trade Fair gather pace and the completed sculpture is shipped to America. Sir Charles and Frank travel over later. In the display arena by the British United Plastics stand, Sir Charles summons fellow exhibitors to the unveiling of his statue, unaware that Mr Hintking's final contribution is going to embarrass the British exhibitors!

Credits
Grams



14.09.69 1/11 Contracting Out

Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers (Harem Chorus)
Alexander John	Stanley the Liftman Zoo Keeper Oldest Employee of BUP
Elizabeth Morgan	Myrtle Burton Fatima (Harem Chorus)
Nigel Graham	The Sultan

Written by Lawrie Wyman Produced by Alastair Scott Johnston

Announcer: Michael De Morgan

"On the very rare occasions when men remember anniversaries, they still seem to end up in the muck as far as the ladies are concerned. It is usually because they celebrate the anniversary just an hour or so too early – without her. For the Managing Director and Chairman of British United Plastics, Sir Charles Bonniface, is no exception to this rule. It was his secretary's birthday yesterday, and in a burst of wide generosity he asked her out for a drink at a pub he had heard about. Like most of Sir Charles' attempts at entertaining, this proved to be a monumental disaster, as he is reminded by Edith the following morning"

Edith is fuming after the previous evening's farrago. Sir Charles made her sit through two programmes of strip-tease at the 'Seven Veils' club, which he claimed he thought was a curry restaurant. Frank tells his father to organise a proper apology but he has to ready himself for a meeting with an important Sultan who is seeking to use Polystumer for a new pipeline. Sir Charles attempts to avoid the meeting but Frank is determined to ensure his father negotiates the contract personally.

Edith enters the boardroom with the day's mail. She tells Frank to tell his father that she has prioritised the post and placed the entry form for a beauty contest on top. The sarcastic suggestion is made to engage one of the dancers from last night, on a temporary contract, to enable the firm to win.

Stanley the liftman escorts a Middle Eastern businessman and his harem onto Sir Charles' penthouse floor. The Sultan wishes to place a contract for 2000 miles of Polystumer pipeline to carry oil across the desert. The key clause in the proposal is that British United Plastics must ensure that the material is unpalatable to camels, who might be tempted to gnaw and chew exposed pipes. Other suppliers have so far failed to achieve the desired goal.

Sir Charles agrees to put the proposal to his technical team. He wonders whether, if they are successful in creating a formulation to meet the Sultan's specification, the event could be celebrated by twinning the exchange of contracts for the pipeline and the award ceremony for Miss British United Plastics at which the Sultan could be judge and guest of honour.

After several visits to London Zoo with different samples of re-engineered Polystumer which Sir Charles tests on the camels, a successful formulation is created but not without Frank being chased by an irate zoo keeper and the police from Regents Park.

Edith decides that Sir Charles's behaviour is unlikely to change for the better, so writes a resignation letter and gives him a month's notice. Sir Charles is saddened by her action but in trying to assuage her anger he makes the situation worse. As a desperate last minute thought, he tells her that he has arranged for her to be this year's winner of Miss British United Plastics. However, far from being overjoyed at the prospect, Edith rages even more at Sir Charles' lecherous stupidity. He dismisses her anxiety about bikini wearing pin-ups by suggesting that the Board have drawn up new rules which require entrants to exhibit poise, personality and charm. This fuels her anger even more. She asks Sir Charles whatever makes him think that she is not good enough to wear a bikini. He suggests that she is perfectly entitled to wear one anytime, and she could come to work in one every day if she wanted to. Edith suggests that would just suit an old lecher like Sir Charles.

After a moment of calm, Sir Charles reminds Edith that the winner gets a cheque for £200.00. He further explains that the competition is hers for the taking because he has made arrangements to ensure his candidate is the winner. With the assurances sounding less hollow than most of Sir Charles' promises, she withdraws her letter of resignation pending the banking of the said cheque.

It is the evening of the British United Plastics gala. Frank and Sir Charles are discussing the recent achievements, and exhibit a degree of satisfaction. They are joined by the Sultan who, when pressed, hands them the contract for the pipeline. The Sultan expresses the opinion that the document represents a very important historical text which sadly represents the final contract he was able to undertake before the military coup in his country. The result will be that it is no longer legally binding and British United Plastics, if they wish to pursue the pipeline contract, must re-negotiate with the military junta but the decision has been taken not to lay any further pipelines.

The Sultan does have one last official duty to perform. He steps up on to the rostra to present the prize to the winner of Miss British United Plastics. Frank is anticipating his sponsored secretary (Myrtle Burton) will win; Sir Charles believes he has orchestrated events sufficiently to allow Edith to win. The Sultan's choice is presented to Sir Charles in a sealed envelope. The contents when announced cause him to falter, and distress Frank. The Sultan had married Myrtle the previous day and he awards her the trophy and prize. Frank quickly explains to Sir Charles that if entrants are married they are not entitled to enter the competition. Sir Charles immediately gives the prize to Edith, who is upset to learn that she has to change into a plastic bikini for a photo shoot straight away.....

Credits
Grams



21.09.69 1/12 Destructing

Jimmy Edwards	Sir Charles Boniface
Frank Thornton	Frank Boniface
Gwen Cherrell	Edith Chalmers
Alexander John	Mr Stokes Corporal Stanley The Liftman
Elizabeth Morgan	Miss Short Mr Stokes Secretary
Nigel Graham	Lt Col Banks Mr Burke

Written by **Lawrie Wyman** Produced by **Alastair Scott Johnston**

Announcer: **Michael De Morgan**

"To most men, if they are asked to work in it, a garden is a loathsome thing. Gardens are something you get some other clot to look after, preferably the wife. After all, mowing the lawn and weeding is really women's work and in any case why should you pay a gardener when you assume to have included it in the house-keeping money. The only time anything about a garden appeals to a man is when there's a prospect of making money out of it. This is particularly true of Sir Charles Boniface, the Managing Director and Chairman of British United Plastics. His firm is to manufacture Polystumer sheeting for a new type of greenhouse and the size of the order makes him an instant nature lover - from the safety of his penthouse office, but not for very long - actually."

Frank Boniface is in a meeting with his father Sir Charles. The two of them are discussing an order for 50,000 sheets of Polystumer ten feet square which has been manufactured but with holes drilled to the wrong specification. Frank has already put extra shifts in place to re-manufacture the order, but the problem remains as to how to British United Plastics can dispose of the first production run, given that the main selling point of Polystumer is that it is unbreakable.

Various suggestions are made, including using British United Plastics' own Destructor Unit, but the material is considered too resilient for any of the methods to work. Sir Charles is not swayed by the arguments against using the destructor. He maintains he has seen the machine in action tackling the destruction of a battleship, so he is confident Polystumer will not be as difficult. The machine is switched on and a sheet of plastic fed into the mechanism. All goes well until the mechanism fails. Sir Charles is curious as to who turned the machine off and is disturbed to learn it is a system breakdown.

Miss Short (the Destructor's main technician) examines the workings and tells Sir Charles that an expenditure of £10,000 will have it up and running again. He decides to find a different way to dispose of the stock. Edith (Sir Charles' secretary) suggests that the MOD might be prepared to purchase the stock for its vehicles given the resilience of the material and its earlier order for Polystumer.

A telephone call to Mr Stokes at The Ministry proves to be disappointing. However, he agrees to try a couple of dozen sheets for target practice. Sir Charles, Frank and Edith join the manoeuvres on Salisbury Plain and learn that the military's immediate needs are being met by Polystumer but forward planning is essential to ensure that the allies remain one step ahead of the 'enemy'.

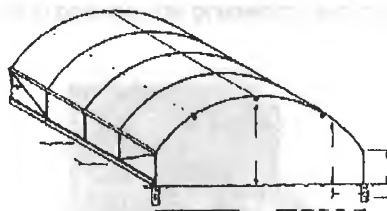
The idea of using the material for bomb shelters creates issues because the ordnance would bounce off and fly randomly in any direction creating huge local hazards for other personnel, so the idea is abandoned. Sir Charles proposes to test a batch of redundant Polystumer stock to see if the material will sink. If the idea is successful then he will dump the consignment at sea. The material is launched into the open sea, but steadfastly refuses to submerge.

Miss Short asks to see Sir Charles to inform him that the Destructor is ready for commissioning. Sir Charles expresses surprise and alarm when he discovers that the original Destructor was unrepairable. Frank had re-examined the contract for the machine and realised that it was supplied on the understanding that it would handle ANY material. The manufacturers agreed that the machine should not have been supplied without a clause to exclude Polystumer, which was inserted when the replacement Destructor was fitted at no cost to British United Plastics. She also confirms that the replacement order for 50,000 sheets of plastic for 'Glorious Garden Greenhouses' has been delivered on time, but the original stock with the incorrect drilled holes still has to be disposed of.

Stanley the liftman escorts Mr Burke from Glorious Greenhouses into Sir Charles' office. Mr Burke explains that he made an error on a drawing supplied to British United Plastics and that the placement of the holes was wrong; they should have been at the point where British United Plastics originally and mistakenly placed them. Mr Burke confirms that his company will amply compensate British United Plastics for the error, and wonders if it would be kind enough to collect and dispose of the first order when delivering the second.

Sir Charles has apoplexy.....

Credits
Grams



Jimmy Edwards	Sir Charles Bonniface
Frank Thornton	Frank Bonniface
Gwen Cherrell	Edith Chalmers
Alexander John	Samuel J Pakenacker
Elizabeth Morgan	French Usherette Elsie Podmore Samantha
Nigel Graham	Doorman Talbot Smythe

Written by **Lawrie Wyman**

Produced by **Alastair Scott Johnston**

Announcer: **Michael De Morgan**

"To most of us, advertising is something which gives us extra pages in our newspaper so there is enough of it to wrap up our fish and chips, or it's a coupon through the letter box entitling us to 3d off a product we did not want in the first place. It's also a splendid way of lousing up a television programme every 15 minutes on a certain channel that will remain nameless, if I want to keep my job. It is the TV commercial for British United Plastics that has its Managing Director and Chairman, Sir Charles Bonniface, blowing his sparsely covered top the morning after it was screened."

Sir Charles arrives in his office, distraught and annoyed that the company's advertisement screened on commercial television the night before proved to be the source of personal embarrassment. Frank describes a moment from the broadcast featuring his father's clumsiness, due to being drunk, which proved to be very amusing. The commercial's by line was intended to promote the longevity of Polystumer backed movie stock: the quality of the plastic should mean the material is so stable that anything shot on Polystumer film could be viewable in hundreds of years to come.

Sir Charles believes that Frank could produce a better looking commercial extolling the virtues of Polystumer film, and he expects the finished result to be on TV very soon because the head of Trans Global Pictures will be in London and as he is a keen television viewer, he might be persuaded to try the Polystumer film stock as it is cheaper than the other brands on the market.

Frank produces the commercial on time with the assistance of Monsieur Bleckinsop, a French cinema verite director. They go to Wardour Street for a viewing of the advertisement. Sir Charles is disappointed to see that in each live action sequence of him walking around British United Plastics, he is seen 'goosing' women workers. Disturbed by the commercial's portrayal of him and the potential of the product, Sir Charles decides to re-shoot the advertisement himself. Frank questions the financial implications of the re-make, and learns that he has to bear the costs of his efforts.

With time running short, Sir Charles tells Frank that the two of them have to visit the American Producer at his hotel if they are to stand any chance of interesting him in their product. They arrive at his penthouse suite and are greeted by Samuel J Pakenacker's daughter Sammy. Once inside, Sir Charles learns that his product has no presence in the United States, so he tries to pitch Polystumer film stock as a budget conscious alternative to existing brands. Unfortunately, Sir Charles makes a succession of verbal 'gafts' in his presentation which upset Samuel J Pakenacker to such an extent that he has to make a hasty exit without securing a contract.

Sir Charles decides he has no other option but to direct, shoot and star in (employing the strangest of situations and costumes) a new commercial advertising Polystumer film, his workforce having categorically declined to help. The end result is a strange amateurish assemblage of documentary style filming with phoney interviews. The whole endeavour is begrudgingly assisted and photographed by Talbot Smythe (Producer) and Myrtle (continuity) as Sir Charles moves from board room to factory floor and rural location, adopting different accents in order to portray the usefulness and company pride in the product. The commercial is broadcast on television and is watched with interest by Samuel J Pakenacker.

The following day, Sir Charles, Frank and Edith are reviewing the content and style of the commercial, its cost and its most embarrassing moments. It would appear no one realised that it was Sir Charles in all the scenes. Anxiety levels are high because the commercial was expensive to make and absorbed the company's entire petty cash budget, seemingly with no interest from customers.

The telephone rings: Samuel J Pakenacker is contacting British United Plastics in the mistaken belief that Sir Charles is no longer Chairman but that a "younger" rural character (as seen in the TV commercial) is the new Managing Director with whom he wants to negotiate a deal to get his next movie made using Polystumer film stock. Pakenacker demands a reduction in price because of the quantity he intends to buy, which is accepted without question by Sir Charles (in rural character) while Frank is blustering and trying to stop his father losing yet more money on the promotion.

Sir Charles puts the telephone down and explains to Frank that he may have sold the film stock with the narrowest of profit margins, but the company will make its profit from the processing and printing of the finished film which no one else can do thanks to its unique Polystumer technology.

Credits
Grams



The Navy Lark in AUSTRALIA!



AUSTRALIA

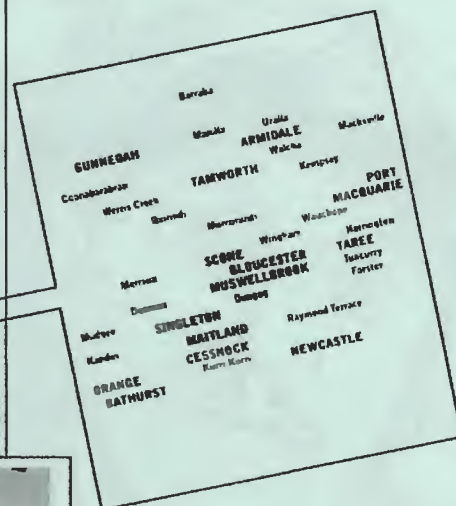
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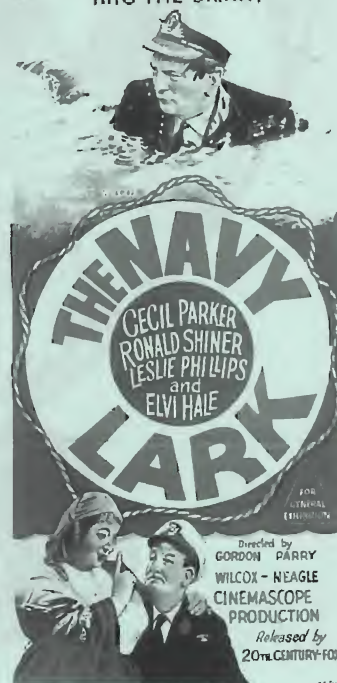
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Muswellbrook



PANIC STATIONS...
WHEN THE TOP BRASS
HITS THE DRINK!



Every now and then an amazing new image or fact turns up and in Spring this year a poster advertising 'The Navy Lark' movie in Australia surfaced. The poster was displayed in **Muswellbrook, Hunter Valley in New South Wales**. Examination of the image shows how the film was marketed for audiences overseas. Nicholas Phipps, Hattie Jacques and Ronald Shiner were evidently seen as bigger lures to our 'local' star Leslie Phillips. The graphic artist has selected two stills of actors from the movie he felt the Australian audience wanted to see and worked on those in order to conjure up the story content. The signature reads "RB Ply" and as so often happens a new discovery means so a new line of enquiry to learn yet more. If anyone can forward details relating to this illustrator your efforts will be very much appreciated. Get writing to those Australian cousins.....

